

3 FEBRUARY 1965 2s.6d.

tatler

& BYSTANDER



fashion for brides



S. R. PADMIN, R.W.

Shell Guide to Bird Sanctuaries: St. James's Park

Our most accessible bird sanctuary has existed in Westminster at least since 1536, when Henry VIII issued an order preserving partridges, pheasants and herons from the Palace of Westminster to Highgate. The exotic waterfowl collection dates from the Restoration in 1660: except in wartime, pinioned pelicans have been in London ever since the Russian Ambassador brought Charles II two of the grey or Dalmatian species in 1662. The present birds are of the eastern white species. Mallard, tufted duck and pochard now breed here regularly, as may mute swan, moorhen, coot, jay, carrion crow, and about 11 other birds. Another 9 or so breed sometimes, including the dabchick. In an average year, a London bird watcher can log nearly 50 species. Even in February, when summer visitors are away, about 45 species have been seen; among them 4 species of gulls, 10 of wildfowl, and woodpeckers and owls.

Roy Badmin's painting shows Buckingham Palace from Whitehall end of Park Lake. On snow-covered grass bank in foreground, from left to right, are coot, pair of Australian black swans, pochard drake and 2 pairs

swimming, duck mallard with 2 drakes, house sparrow, sleeping drake mallard and drake wigeon. On island are 5 pelicans; to left of it a drake mallard takes off; and below it is a pair of (exotic) red-crested pochards. By tree swims a group of tufted ducks, the drake a handsome black and white; to right of tree a pair of teal. Flying are typical Inner London winterers, black-headed gulls, not yet assuming full chocolate hoods for breeding season. Eric Ennion's vignettes show jay, tawny owl and woodpigeons; typical Inner London breeding residents—birds shy in the country—that have learned the safety of an urban oasis.

Access free: in February, bowler hat, overcoat, umbrella and binoculars advised equipment, with sandwiches in briefcase, as carried by numerous ministers and senior civil servants in the area. JAMES FISHER

Some advice from Peter Scott: not all Britain's bird sanctuaries are open throughout the year. To avoid disappointment and help the sanctuary managers, please write ahead for permits, keep to trail regulations and drills, and read the COUNTRY CODE (6d from H.M.S.O.).

Wherever you go... you can be sure of



tatler

and bystander volume 255 number 3310

EDITOR
JOHN OLIVER

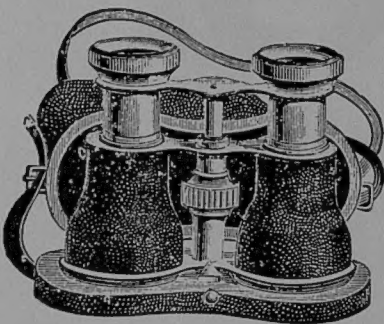


The girl on the cover is dressed for a day to remember and that's also the title of this week's fashion section, page 218 onwards, in which Unity Barnes chooses a selection of wedding dresses influenced by the line of the '60s. The cover girl wears a headdress of big white organdie flowers with a long tulle veil, from Reed Crawford. Her lipstick is Yardley's Cuban Rose. For wedding gifts turn to Counterspy on page 216, for bridal beauty see page 232

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GOING



PLACES

SOCIAL & SPORTING

Conservative Party Winter Ball, the Dorchester, 10 February. (Tickets, £3 3s. from Mrs. Maurice Macmillan, 8 Hurlingham Court, S.W.6. REN 4782.)

Royal Ocean Racing Club Ball, Hyde Park Hotel, 10 February. (HYD 5252.)

Ladybird Ball, Savoy, in aid of the Pestalozzi Village, 17 February. (Tickets, £3 3s., from the Organizer, 29 Lissenden Mansions, Lissenden Gardens, N.W.5. GUL 4352.)

Fashion Show, Europa Hotel, Grosvenor Sq., 6 p.m., 24 February. (Tickets, £1 10s. from the National Deaf Children's Society, HUN 3251.)

George Washington Birthday Ball, the Dorchester, 24 February. (Details, SW1 2019.)

Hunt Balls: Royal Agricultural College Beagles, Bingham Hall, Cirencester; **N. Warwickshire Welcombe Hotel**, Stratford-on-Avon, 5 February.

Vine, Corn Exchange, Newbury, 26 February. **Point-to-Point: United Services, Larkhill, Salisbury Plain**, 20 February.

RACE MEETINGS

Steeplechasing: Haydock Park today & 4; Kempton Park, 5, 6; Stratford-on-Avon, Newcastle, 6; Wolverhampton, 8; Plump-ton, 10; Warwick, 11; Sandown Park, 12, 13; Taunton, Wether-by, 13 February.

SHOW

Cruft's Dog Show, Olympia, 5, 6 February.

MUSICAL

Covent Garden Opera. *Arabella*, tonight, and 6, 10, 12 February, 7 p.m. (COV 1066)

Royal Ballet, Covent Garden. *Serenade, Les Biches, La Baya-dère*, 4 February; *Serenade, Les Biches, Les Patineurs*, 5, 8 February; *Romeo & Juliet*, 9, 11 February. 7.30 p.m. *La Fille Mal Gardée*, 6 February, 2 p.m.

Sadler's Wells Opera. *La Belle Hélène*, tonight, 10 February; *Carmen*, 4, 13 February; *Masked Ball*, 5, 8 February; *Faust*, 6, 11 February. 7.30 p.m. (TER 1672/3.)

Royal Festival Hall. New Philharmonia, cond. Klemperer 8 p.m., tonight; L.S.O., cond. Hurst, 8 p.m., 4 February; Bach Choir (Vaughan Williams programme), 8 p.m., 5 February; B.B.C. Light Music programme, 7.30 p.m., 6 February. Dietrich Fischer Dieskau sings Brahms' *Die Schon Magelone*, 8 p.m., 8 February. (WAT 3191.)

Royal Albert Hall. L.P.O., cond. Boult, 7.45 p.m., 5 February. (KEN 8212.)

Commonwealth Institute, Kensington High Street. English Chamber Orchestra, cond. Leppard, 7.30 p.m., tonight.

Lunchtime concert, Wigmore Hall. James Diack (horn),



Going places in Paris, the Parisian comes face to face with himself at Chez Francine in the Rue de Dantzig. Irish artist John Napper (left), who lives in La Ruche next door to the café, had an open commission to decorate one large wall and decided on a mural depicting 48 of the regular clientele. Sittings lasted 90 minutes each and the finished mural is as much a conversation piece as the cuisine. Now Mr. Napper's ambition is to paint a mural of Englishmen

Bryan Vickers (piano), 1.5 p.m., 4 February. (Adm. 2s. 6d., students 1s.)

ART

Tate Gallery. The Peggy Guggenheim Collection, to 7 March. **Royal Academy Winter Exhibition**, Burlington House. Paintings from the Paul Mellon Collection, to 28 February.

'European Community' (Marzotto Prize Exhibition), Whitechapel Gallery, to 14 February. (See Galleries, p. 229.)

Indian Painting Now, Commonwealth Institute, Kensington High St., to 7 February.

Zsuzsi Roboz, Windmill Theatre drawings, Upper Grosvenor Gallery, to 9 February.

John Lessore, paintings, Beaux Arts Gallery, to 19 Feb. **Vasquez Del Rio**, Madlen Galleries, 69 Blandford St., W.1, to 20 February.

Adolph Menzel (1815-1905) drawing & watercolours, Arts Council Gallery, St. James's Square, to 13 February.

EXHIBITION

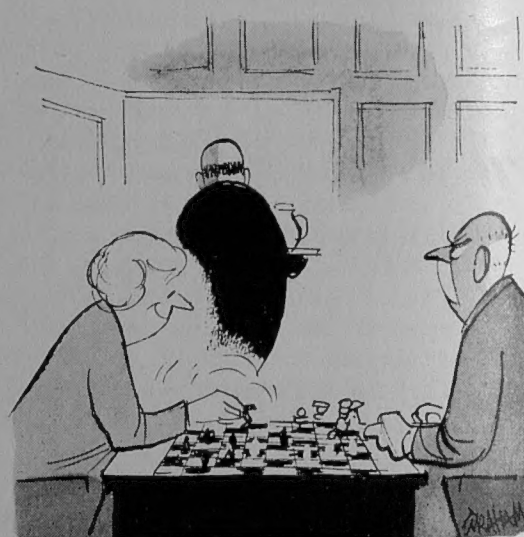
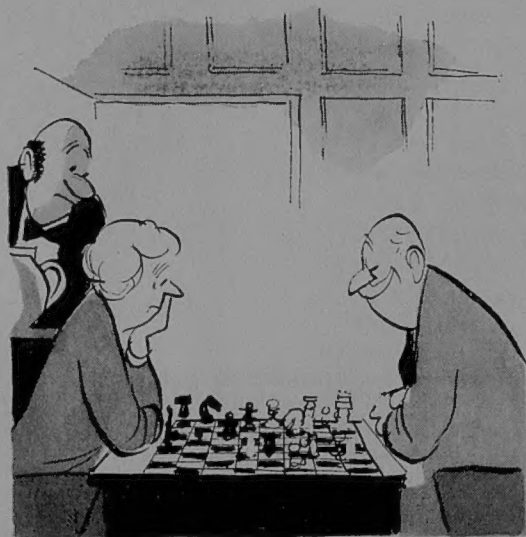
International Furniture Show, Earls Court, to 13 February

FIRST NIGHTS

Aldwych, *Expeditions II*, 4 February.

Theatre Royal, Stratford, E. *The Zoo Story*, and *Georgeandin*, 8 February.

BRIGGS by Graham





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VICTOR 101 ESTATE

John Baker White / Welcome for a stranger

GOING PLACES

C.S. . . . Closed Sundays
W.B. . . . Wise to book a table
Moulin d'Or, Romilly Street, Soho. (GER 2263.) For the first few minutes I felt slightly uncomfortable here, for I realized that I was about the only person in the restaurant who was not an old customer and friend. Nevertheless I got a most cordial welcome from Ernest and George Stone, and went away content in mind and body. It is quite a small room, with a simple elegance of cream and gold walls with a few crayon portraits. The whitebait I had were excellent; they are a shrewd test of the kitchen, for they can vary from a soggy mess to something like toasted fish-box shavings. The steak & kidney pudding was tasty, and just as it should be, and so was the coffee. While there are a number of French dishes I was delighted to see kippers on the menu as well, an indication of courage and good sense, for they can be a noble dish. The napery and silver were spotless, the cheeseboard of high quality. All of which explains why Ernest and George Stone have so many staunch friends. W.B.

Ebury Court Hotel Restaurant, 26 Ebury Street—Victoria end. (SLO 8147.) Perhaps the best way to report on this small restaurant with its original and charming decor is to detail my meal. I started with an avocado pear, in prime condition, with prawns. I followed it with an excellent and ample *crêpe de volaille*, and home-made apple tart. The coffee could not have been better. I drank, for 3s., an ample glass of a Château de Chatelard White Beaujolais. At 14s. per bottle this is not, by 2s., the cheapest wine on a short but most carefully chosen list, which compares in value for money with any I know in or out of London. My total bill was 18s. 6d., a tribute to Mr. & Mrs. Topham's good management and fair trading. W.B.

Hints for half-term

Parents see much more of their children in term-time than they did in my school-days and in consequence hotels in which to stay or feed the

ever-hungry are important. The **Castle Keep Hotel**, at Kingsgate, near Broadstairs (Thanet 63434), must have a very large number of schools within 10 miles of it. Quite apart from that fact, it is a pleasant place for a stay or a meal, with private bathrooms and telephones in the bedrooms, and daily terms (minimum 3 days) from 2½ guineas up to 31 May.



Chef Mr. Charles J. Beaufort and general manager Mr. Charles Bradshaw will supervise their last meal at the Trocadero on 13 February. John Baker White writes above



The dining room has considerable charm, and the chef is on top of his job. I remember with particular pleasure the coquille of turbot and fried chicken in the American style. Service is unusually good. The

TO EAT

hotel is fully licensed and has a comfortable bar and a sound wine list. The Castle Keep is next door to Kingsgate Castle, well placed for bathers, and a short step from the North Foreland golf course. There is dancing on Saturday nights.

End of an era

On Saturday, 13 February, the Trocadero will serve its last meal. All tables for that night are taken already. To those who, like myself, have known the Trocadero for 40 years or more, and have so many happy memories of enjoyable meals in good company, its closing is a sad occasion. Charles Bradshaw as manager and Charles Beaufort as *chef de cuisine*, with a staff of waiters whose efficiency is unequalled anywhere else in London, have maintained an outstandingly high standard.

That most critical of bodies, the Réunion de Gastronomes, were dining at the Trocadero. So good was the meal set before them that at the end of it they decided to do something they had never done before in any other restaurant—come back again the following year. I hope that the Bradshaw-Beaufort team will not be broken up when the Trocadero closes on 13 February, but will continue its notable successes on new ground.

And a reminder . . .

Copper Grill, 60 Wigmore Street, W.1. (WEL 9803.)

The three course luncheon is 27s. 6d., but it is good value for the hungry in amiable surroundings.

Carving Room, Strand Corner House. You carve for yourself from fine joints and can eat a splendid meal for about 16s.

Marco Polo, 95 Kings Road, Chelsea. (FLA 0306.) Mr.

Holland Kwok is a student of the various schools of Chinese cooking, and passes on his knowledge to his customers in a most acceptable form.

Monseigneur Grill.

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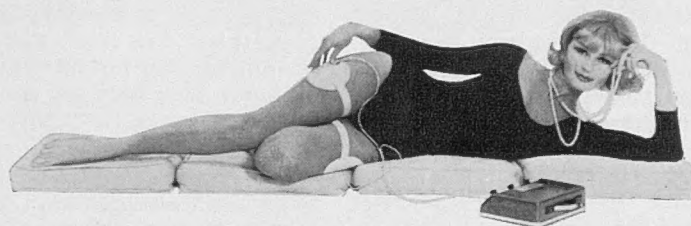


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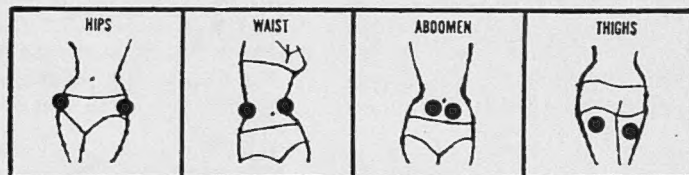
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Doone Beal / First impressions of Finland

GOING PLACES

The Swedes, they say, are like the English; the Danes like the Welsh, the Norwegians like the Scots and the Finns like the Irish. It is fatally tempting to generalize, but this remark, quoted to me by a Finn, contains more than a grain of truth—especially in its Finnish/Irish connotation. For Finland is the most remote of all the Scandinavian countries; the craziest, and probably the most friendly. The Finns adore talking, as well as reading (they are said to read more books *per capita* than any other nation in the world). Those long, dark evenings breed a convivial spirit as well as a high consumption, for the Finns drink like the Irish, too, when they get the chance.

The great appeal of the country is in its wildness, its space, its silence and lack of commercial clutter. Summer, from June to mid-August, is its brief, conventional tourist season, but people say how magically lovely it can look when the first of the spring sun shines on the last of the winter snow—and I would not doubt it.

The suitably introvert can enjoy long, moony trips by old-fashioned lake steamer through those endless waterways, fringed with thick pine forests. For hours and hours

there is nothing to see but an occasional landing stage in the woods, or a cortège of barges trailing a massive serpentine of logs. And then the surprise of a little town, such as Savonlinna, with modern buildings and factory chimneys juxtaposed with the traditional wooden houses of the last century, or earlier. It is stranger still to see the gipsy women hustling, with a ruffle of coloured skirts, through these essentially Nordic streets.

In fact, Finland is closer to the East than one thinks, and its language is a derivation of Hungarian. The Irish comparison is a fantasy but the Russian legacy a fact because, for just over a century, till 1917, Finland was a Grand Duchy of the Czars, and many traces of Russian thinking remain. Their forms of entertainment, for example: like the Russian, no Finn would leave his house for a plain, small restaurant, still less for a bistro. When they go out they like size and a show, so that all cafés are enormous and often rather elaborately decorated. Casinos (no gambling but usually dancing) exist in the smallest towns, and to these young men and women flock in the evenings, usually in big separate groups.

On a different level there are Russian traces in the massive,

unlovely 19th-century buildings of Helsinki, as well as in some rather beautiful Russian Orthodox churches with onion domes and gilded cupolas. Helsinki, incidentally, is an easy base from which to make a brief trip to Leningrad, either by train or by boat. Many tours include a couple of nights in Leningrad, sleeping on board and sightseeing by day.

Purely Finnish are the little coastal towns of the south and the islands of the archipelago that stretch in their thousands towards the coast of Sweden. Turku, capital during the time of the Swedish overlords, is still an important city as well as being one of the main bases for the archipelago. The other, Hangö, at the end of a long spit of land about two hours' south-west of Helsinki, is more of a resort. Its sandy roads, beaches and woods are very pretty indeed, but the wild little islands off-shore, the tiny harbours and the birch trees at the water's edge, are beautiful. A sailing boat costs only £2 a day, a motor boat half that, so the near archipelago is easy to explore. Some of the local

ABROAD

steamers make the longer trip round the coast to Turku itself.

In Hangö, the Regatta Hotel is nicely set on the beach, but I also liked Silver Sands, a new motel just outside the town, with its own swimming pool, and (planned) a nine hole golf course. Relaxation is not necessarily passive, and I would contemplate with pleasure the thought of cycling off the inches along those sanded lanes through the woods and along the shores, or of sleeping sound and early after a day spent on the water.

Porvoo, at the head of an inlet to the east of Helsinki, is one of the oldest and most interesting coast towns. Founded in 1346, its waterfront is lined with painted weather-board houses of the 17th century that have miraculously escaped the national hazard of fire.

This quaint little town, which contains a beautiful 18th-century church, was once a fashionable spa much patronized by the Russians in the days of the Grand Duchy. One thinks with amusement of those who visited the Society House, a gracious wooden mansion much like those of Georgian. The name is apt: the people who danced and played cards there were Society, and no nonsense about it. Highly evocative, too, is the folk museum. It contains a magnificent collection of old sleighs and carriages that, even today, seem a likelier form of transport to encounter in Porvoo than motor cars. Upstairs are old machines that were used for distilling vodka, and the hollow metal stomachers for smuggling it across the snow-bound fields to the farms.

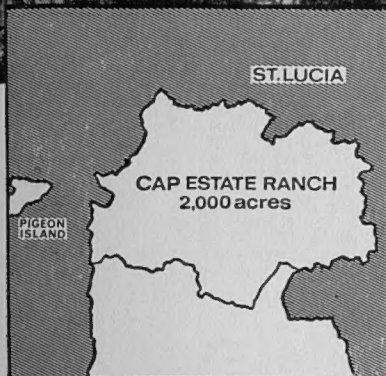
Not that things have changed all that much. My last recollection of Porvoo was the spectacle of two middle-aged men sitting in the back row of a bus bound for Helsinki. Nudging and laughing with increasing hilarity at one another's jokes, they were getting slowly tight on bottles of beer, secreted in schoolgirls' leather satchels.

But my abiding impression of Finland is also my first one: the late June sun rising almost as it set, in the north-west; and the reflection of a pale full moon in a lake, bordered by birch trees.



The harbour and cathedral at Helsinki

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ALEXANDRA HOTEL OBAN - ARGYLL



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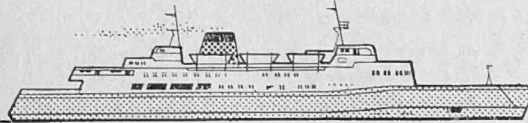
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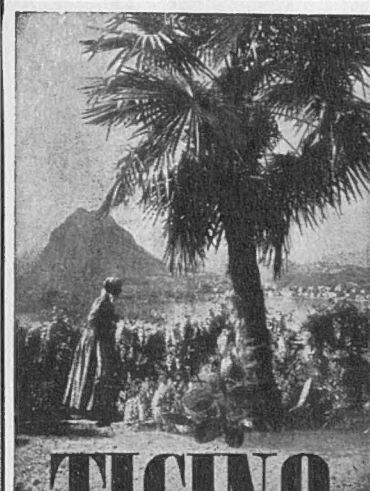


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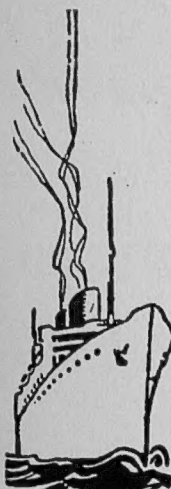
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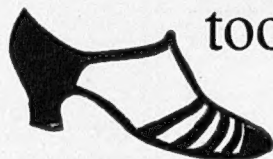
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This dress. Marvellous skirt. Moving. Time to buy

Small-heeled snappy strappy shoes, black patent. By Jane & Jane for Rayne, 8½ gns

shoes too. Sophie Millington-Brookes. Dancing



A BRIDE IN THE CITY

Winter bride at the Church of St. Bartholomew the Great, in Smithfield, was Miss Marcia Hare, only daughter of the Hon. Alan & Mrs. Hare. Her bridegroom was the Hon. Michael Hare, only son of Viscount and Viscountess Blakenham. For another wedding at St. Bartholomew's turn to page 200. Muriel Bowen writes overleaf. Unity Barnes picks wedding dresses on page 218



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A BRIDE IN THE CITY CONTINUED

- 1 Viscountess Blakenham, mother of the bridegroom and aunt of the bride, with Mrs. Michael Smiley
- 2 Lady Grantley, cousin of both bride and bridegroom and daughter of Lord Listowel, with Mr. Woodrow Wyatt, M.P.
- 3 The Hon. Mrs. Nugent, granddaughter of the Earl of Iveagh
- 4 The Hon. Teresa Pearson, daughter of Viscount Cowdray, with Mr. Hilton Seely
- 5 The Earl of Listowel, uncle of bride and bridegroom, with bridesmaid Lady Fiona Hare, page the Hon. Francis Norton and the Countess of Listowel
- 6 Lady Ashcombe



THE FAIR MAIDS OF JANUARY BY MURIEL BOWEN

Nothing gladdens the heart of the average Englishwoman more than the sweetness and white of a wedding. And few things stir the pride of the average Englishman more than escorting a beautiful daughter to the altar.

Last week Miss MARCIA HARE, demure and lovely, glided gracefully to the altar of St. Bartholomew the Great, Smithfield, on the arm of her father, the Hon. ALAN HARE. She married her strikingly handsome cousin MICHAEL, son of VISCOUNT & VISCOUNTESS BLAKENHAM.

With Hares, Hares and still more Hares the ushers had such a confusing time at the church. "Thank goodness all the Hare girls don't marry Hares," one of them said to me, mopping his brow. It was an elegant wedding. LADY GRANTLEY was superbly chic in a white silk suit and black velvet hat. LADY ASHCOMBE, too, stood out in her fitted cream broadtail coat.

THE EARL PLAYS BEARS

At the reception at the House of Lords the Hare men came into their own. The EARL OF LISTOWEL got down on all fours (something I bet he hasn't done before in the Lords dining-room) and amused the smaller fry. His brother, Viscount Blakenham, was supremely in command of all movements. A couple of days later Lord Blakenham retired, because of health reasons, as Chairman of the Conservative Party. It is particularly sad to those who know him that he has had to retire at this time. Since the election he has worked wonders in bringing the Party's ten-years-out-of-date organization into line with contemporary politics. Others will reap the reward but the credit is his.

BRIDAL HARMONIES

Back at St. Bartholomew the Great again two days later I listened to the rich and glorious music of the Glyndebourne chorus and the English Chamber

Orchestra prior to the arrival of the bride, Miss CHRISTINE SEKERS. Her bridegroom, M. JEAN BAUDRAND, very young, very French, sat awaiting his bride in the mystic aura of nervousness that envelops bridegrooms.

"We so much feel that music belongs in a church and that is why it is such a very musical wedding," Mr. MIKI SEKERS, the bride's father, told me.

THE GARDEN THEATRE

When the hundreds of guests filled the ballroom and reception rooms at Claridge's there were as many good wishes for Mr. & Mrs. SEKERS as there were for their daughter and her husband. Mr. Sekers, who came from Hungary to live in England just before World War II, and produces the now world-famous Cumberland silk, was knighted in the New Year's honours. Following the example of the great patrons of music of the 18th century he formed a trust and built a theatre in his garden at Rosehill, Cumberland. Oliver Messel designed it, Hardy Amies did the decor and artists like Joan Sutherland and Yehudi Menuhin perform there.

But then he has done so many things for the North West. If Mr. George Brown really wants a great drift back North one certain way of achieving it would be to put Mr. Sekers in command.

ROYAL GUEST

PRINCESS MARGARET, in dark red velvet coat and matching velvet hat, came with her husband, the EARL OF SNOWDON. At the reception they chatted informally to whoever was beside them. Guests included VISCOUNTESS HAMBLEDEN; LORD & LADY GEORGE SCOTT; Mr. & Mrs. JACK LYONS; Miss VIVIEN LEIGH; VISCOUNT & VISCOUNTESS ECCLES; COUNTESS EYVES DE PARCEVAUX and LOELIA DUCHESS OF WESTMINSTER.

The 5.30 p.m. wedding was Mr. Sekers idea. "He hates drinking champagne and then going back to work," Mrs. Sekers told me. Because of the late service the register was signed quietly and privately in the morning. A very good idea. It cut out what are usually ten boring minutes.

PART TWO TO FOLLOW

Weddings usually follow a very similar pattern. But not last week. The HON. GILLIAN CHORLEY, who married Mr. GODFREY GOODWIN, a teacher at the American College in Istanbul, had a very quiet wedding in London. And all because she decided to have the reception in the summer rather than now.

Explained her mother, LADY CHORLEY, afterwards: "Her husband had to get back to Istanbul immediately after the wedding. That's largely the reason why the reception has been postponed."

THEY ALL CAME MARCHING IN

It was the inauguration to end all inaugurations when PRESIDENT JOHNSON was installed in Washington last week. The five balls attended by the President and his family were the biggest that any President has ever had—so an American friend who has gone to the inauguration balls of five Presidents tells me.

The scale of the social activities was due to the President's method of campaigning. As he barnstormed round the country he exhorted millions: "You all coming to my inauguration, heah?" Nothing that the 34 special inauguration committees did afterwards could lessen the expansiveness of the invitation. Manned by political ladies, nobody felt brave enough to say that what the President was really indulging in was merely campaign oratory.

THE BANDS WERE BEATEN

Sixteen jazz bands took it in turn to play through the night at the five balls. They were America's best, but such was the crush that the only dancing possible could best be summed up as, "Businessmen's Bounce." Dresses were gorgeous, long and embellished with elbow-length white gloves; and not so many women as usual spoiled the effect by wearing corsages. It was thought in advance that the President's order that dinner jackets be worn would have a dampening effect on wives attire. Not so.

It was a deceptively mild day. Nothing, though, was left to chance. Vats of Texas "rotgut" whisky were dispatched to Washington in good time. With bands from every state and a glamorous

escort for every state Governor the whole thing was a gigantic and happy mixture of revivalist meeting and Lord Mayor's Show.

Mrs. JOHNSON had her hands full, especially with the friendly occupying army of 3,000 Texans who introduced themselves to people casually met in restaurants and taxi queues. Their invitations included hotel rooms, a fleet of cars, and a special "drop-in" pass for the White House.

THE £24,000 PREMIÈRE

PRINCESS ALEXANDRA, who saw *My Fair Lady* four times on the stage, went to the London première of the film at the Warner Theatre. With upswept hairdo and a diamond tiara she was a glittering figure as she made her way through the crowds in the foyer. Her husband, the HON. ANGUS OGILVY, though appearing to be in his usual good spirits, looked pale and drawn. (Mr. Ogilvy has since been ordered by his doctor to take a holiday.)

Crush barriers had to be erected in Leicester Square in anticipation of huge crowds—and they turned out to be even bigger than expected. There were tumultuous cheers for Mr. STANLEY HOLLOWAY. Down to the red carnation in his button-hole Mr. Holloway looked immaculate—a far cry from the dustman of the film and play. The royal charity première was a benefit for the Edwina Mountbatten Trust. Seats cost up to 100 gns. and the evening's entertainment raised about £24,000.

Afterwards ADMIRAL OF THE FLEET EARL MOUNTBATTEN OF BURMA gave a supper party at his Knightsbridge house. Here Princess Alexandra and Mr. Ogilvy had the opportunity of chatting informally with MEL FERRER, AUDREY HEPBURN, REX HARRISON and other stars of the film.

In our issue of 13 January we referred to Mrs. Hawkins, wife of Capt. R. H. Hawkins, joint-Master of the Grafton Hunt, as attending the meet of the Oxford University Drag. Mrs. Hawkins informs us that she was not present on that day. We apologise for this case of mistaken identity.

A SECOND BRIDE¹ IN THE CITY

Miss Christine Sekers, daughter of Mr. & Mrs. Nicholas Sekers, of Rosehill, Moresby, Whitehaven, Cumberland, was married to M. Jean Baudrand, eldest son of M. & Mme. Jean Baudrand, of Tour de Salvagny, Rhone, France, at St. Bartholomew the Great, West Smithfield. A reception was held at Claridge's



PHOTOGRAPHS: VAN HALLAN



- 1 The parents of the bride, Mr. Nicholas Sekers (who was knighted in the New Year Honours List), and Mrs. Sekers
- 2 M. & Mme. Jean Baudrand, parents of the bridegroom
- 3 Princess Margaret and the Earl of Snowdon at the reception
- 4 Miss Vivien Leigh
- 5 Miss Tonina Dorati, daughter of Mr. Antal Dorati, conductor of the B.B.C. Symphony Orchestra
- 6 The bride and groom
- 7 Mrs. Richard Stilgoe who was wearing the new evening trousers
- 8 Mrs. Jack Lyons, wife of the industrialist and patron of the arts
- 9 Mrs. Peter Thorneycroft, whose husband was Minister of Defence in the last Government. Mrs. Thorneycroft was formerly Countess Carla Roberti



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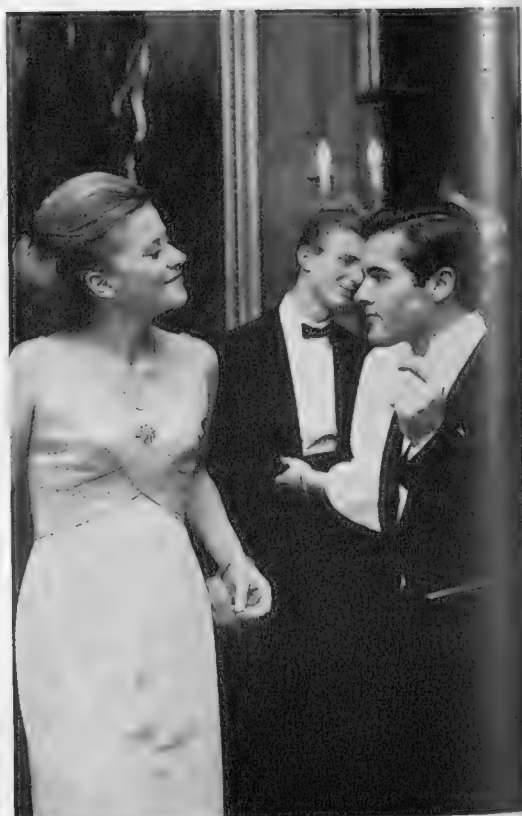
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THE QUORN'S NIGHT OUT

The Quorn's night out was held at Quenby Hall, Hungerton, the Leicestershire home of the Hunt's chairman, Sir Harold Nutting, Bt. The 500 guests—many from adjacent hunts—danced in the Great Hall hung with portraits of the owner's ancestors



1 Joint-Masters of the Quorn, Mrs. Ulrica Murray Smith and Brigadier Robert Tilney

2 Mrs. J. Inglesant and her husband. He is the hon. secretary of the Quorn. The Inglesants live at Ragdale, Melton Mowbray

3 Mrs. John Hawkesworth and Sir George Earle. Both are members of the hunt

4 Mrs. Julian Benson dancing with Quorn member Major Everard de Lisle

5 Miss Amanda Lumb, granddaughter of Mr. and Mrs. Robert Hanson, with Mr. Nicholas Kingsford

6 Mr. Peter Portch and Miss Hilary Borrell

7 Mrs. Jonty Ramsden and her husband. Both are members of the adjacent North Staffordshire Hunt

8 Miss Virginia Rhodes dancing under the Nutting ancestral pictures

UNDER TWO FLAGS

Americana was the motif of the decor at the annual ball of the American Society in Scotland, held in Glasgow at the same time as President Johnson's inaugural ball in Washington. A Milwaukee store lent large jewelled flags that sparkled above the 350 members and guests as they sat down to dinner. The profits were donated to the Glasgow Committee of the National Society for Cancer Relief and the British Empire Campaign for Cancer Research



- 1 The scene in the Great Ballroom of the Central Hotel, Glasgow, as guests dined beneath jewelled flags, the Eagle of the United States and the Union Jack
- 2 Mr. & Mrs. Mark Clements. He is chairman and managing director of the Caterpillar Tractor Company. She is president of the American Society in Scotland
- 3 The Earl & Countess of Mar & Kellie
- 4 Mrs. Roby Offord whose husband is a

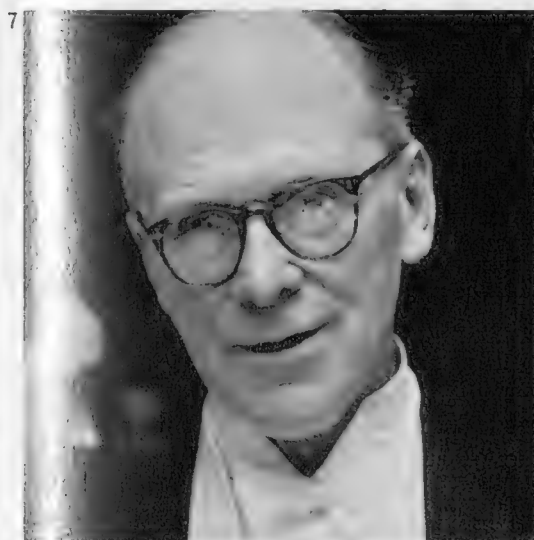
director of Honeywell Controls, and Mrs. Jean Blush whose husband is American

5 Mr. & Mrs. Alex Mason. Mrs. Mason, from Houston, Texas, was chairman of the ball's publicity committee

6 Mrs. J. M. O'Brien from Illinois, chairman of the ball committee

7 Sir James Thynne Henderson, a former British ambassador to Bolivia





PHOTOGRAPHS: VAN HALLAN

LETTER FROM SCOTLAND

BY JESSIE PALMER

Miss E. I. O. Adamson has been appointed matron and superintendent of nurses at St. Thomas's Hospital, London, and will take up her new position in the early autumn. Miss Adamson, matron of Edinburgh's Western General Hospital since 1951, hails from Glasgow and was educated at Benenden. She is a woman of great vitality and charm, bubbling over with enthusiasm for her new job and the whole subject of nursing. "I'd been hoping for green pastures," she told me (not very convincingly), "but now I've got a huge job ahead of me. The whole thing is a great challenge."

Less than a fortnight before her appointment she knew nothing about the position. But she has a very special interest in St. Thomas's for, though the daughter of a Glasgow doctor, she did her general training at St. Thomas's and later was a ward sister and night sister there. "Over a million pounds worth of damage was done to St. Thomas's by bombing during the war," she told me. "I was there then. Now I shall be taking part in the rebuilding of what I saw demolished a quarter of a century ago. It will be extremely exciting to participate in the move into the new building. The first phase will be in two years time."

Planning a hospital

Miss Adamson is keenly interested in nurse education. She is chairman of the Scottish Board of the Royal College of Nursing; a member of the Council of the College; chairman of the Nursing and Midwifery Committee of the Central Health Services Council, and honorary lecturer to the Nursing Studies Unit at the University of Edinburgh.

She is full of ideas about tackling the problems of running hospitals in the future. "Spinsters are a dying race," she says cheerfully. "We shall have to gear the running of hospitals to the hours the part-time, married woman will be able to spare. We shall have to conserve the

nursing labour as much as possible by the concentration of the really ill on one floor of the hospital, not scattered over, say, 16 floors."

Planning a retirement

"So many wives say to me: 'What will I do when my husband retires? He'll be home all day,' but for me it's no problem at all." So says Lady McCance, wife of Sir Andrew McCance who retires as chairman and managing director of Colvilles this month. In recognition of Sir Andrew's services to the company since its incorporation in 1931 his co-directors have appointed him honorary president.

"You should just see his study," Lady McCance added happily. "He's essentially a pure scientist—and an industrialist only by necessity. Now he's going back to pure science and I haven't the slightest doubt he will be very happy."

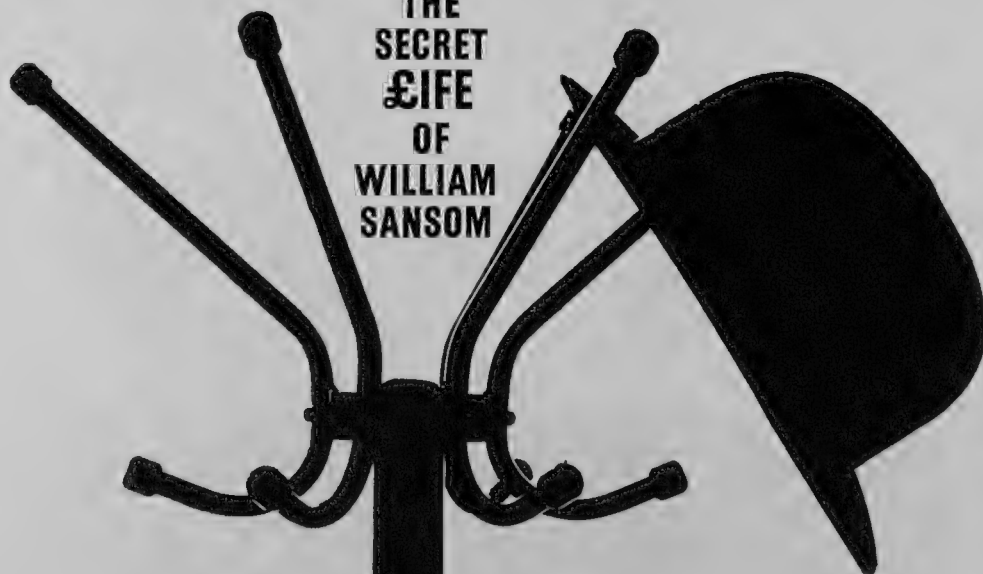
Lady McCance sounded even happier than usual when she was telling me about her husband's retirement plans. First on the list of activities is a trip by sea and air to Australia, New Zealand and Japan. They will visit steel mills in Australia and New Zealand ("he's never had the time before")—and then Sir Andrew will be representing the British Iron & Steel Institute at a congress in Tokyo in April. They will be away three months altogether.

Planning a wedding

Planning to be married in about a year's time is Miss Helen Leith-Buchanan, only daughter of Sir George Leith-Buchanan, Bt., and Lady Leith-Buchanan, of Drumma-kill, Alexandria, and Marbella, Spain. Miss Leith-Buchanan, who has just announced her engagement to Glasgow insurance broker Mr. Stuart Hunter Forbes, will be 21 on 28 February. But as her parents are at their Spanish home till June the combined engagement and birthday celebration will be postponed till their return.

Helen is a show jumper in the Loch Lomond area and recently spent about a year in Kansas City breaking and training horses and teaching children to ride. The family usually spends only six months of each year in Scotland and the other six in Spain. Now Helen is planning to stay at her home on the shores of Loch Lomond till her wedding.

THE SECRET LIFE OF WILLIAM SANSOM



Who has not his daydreams, his enviable Mitty moments? Boiling up lights for the cats and longing for fresh air, I find myself looking into the large and rarefied boardroom of a well-known international soap and margarine company.

All around sits a full muster of home and parent company directors. They look worried. Routine psychiatrists employed to superintend them look worried too. A few time-and-motion men in a corner bite great slivers from their nails, which they let fall from nerveless lips into the thick pile of the carpet, *pic-poc, pic-poc, pic-poc*.

Occasionally, one or the other of the assembled gentlemen glances up at a wall-graph whose end tapers downwards, suggesting either satiety or impotence. They glance at the clock too, nervously checking this with their own watches.

"He couldn't be late?" someone mutters.

There is a general laugh. The ideal!

On the stroke of the hour a blonde secretary, smooth as margarine, opens the door and announces: "Mr.—"

But he has already slipped in.

"Sansom," he simply says, taking in the room with one casual sweep of those tired, alert eyes.

He is dressed unobtrusively in off-black. His own secretary, Rothschild, follows like a pale shadow with the equipments, svelte grey boxes of recording and radio-communicant apparatus.

But Sansom is already speaking:

"First things first, gentlemen. Cash. Liquidate all your South American currencies, bolivianos, sucres, mixed pesos, the lot—buy guano. Go in at 13.00 hrs Chilean time and you'll beat the Espíritu Santo to it."

He allows a flicker of a smile towards the grouped psychiatrists: "Money reverting to its true nature, my friends." Adds to the general board: "Gull-pest. There'll be a shortage. Peter Scott pigeoned me last night.

"And now for our *ex officio* Commie currencies. A moiety of swag to the old Curtain—turn your Bulgarian leva into Rumanian lei, and it's a wise penny that goes into zloty towards the end of the week. That's

all I could get out of Mikoyan in Neva-Neva-Land this morning."

Dutch and English voices buzz into immediate action. Telephones ping, papers rustle. Then the secretary whispers into Sansom's ear. A message has come through.

"Tell Her Majesty," he replies in the merest of undertones, "that I much regret . . . a previous appointment." And adds, flicking a thoughtful soapflake from his sleeve, "But do thank her for the cruiser last week. Cannes never looked better than from behind a twelve-inch gun turret."

He raises an eyebrow for silence.

"As to your main agenda, the decline in margarine potential, gentlemen—up the wooden stairs to bedrock. Stand back from the wood of merchandizing and survey the fundamental tree. *Quod adest memento aequus*—and you'll find it's up to you to produce a completely new smear. Stop fighting butter—what cow shall ever bow to the whale? But to the ritzy lobster, the with-it scampi? *Couleur de rose, de negligé, ainsi que de tinned salmon*—in a word, gentlemen, colour the stuff pink! Get alongside it fashionwise! Take a lesson from the revolutionary toilet roll—pink, green, blue. I took the liberty of advising the do-and-dye chaps at Farben. They stand ready in Ludwigshafen."

A stunned silence as envy wrestles with admiration. Then, as one man, pride pocketed in the presence of genius, the company rises. The applause is like an anthem. Sansom stands with bowed head. But the eyebrow is soon raised. Again silence.

"Gentlemen, I regret that time makes no exception of me . . . I've to be in Deauville for luncheon, the Greek Syndicate seems to be in trouble."

The President respectfully intercedes.

"But surely, sir, you've time for a glass—?"

"I never touch alcohol," he snaps, "before midnight."

"But—soap, Mr. Sansom?"

"Nor—oh, soap," he casually adds, feigning a certain forgetfulness. It is a calculated effect. "You thought I'd washed my hands of that troublesome matter? No, gentlemen

—after considerable discussion, I believe your mistakes to be corrigible by quite simple thinking. Think quite simply, gentlemen, of the shape of soaps to come. And alter yours."

Everyone looks at everyone else. What can be going on behind that bronzed and kindly brow? Why, it might have been painted by Piero! But Sansom is already leaning forward. He looks gritty.

"You've tried your cakes. You've gone on to ovoids. Why, in a word, stop? On from your ovoids, gentlemen, to—the obus! The mini-obus, the all-projectile soap fashioned to shoot from the hands at the slightest pressure of the lightest palm, then to lose itself deep in warm, all-consuming water—beneath whose clouding silk the little obus will hence prove itself well-nigh irretrievable! Waste, gentlemen, and wait not."

"Oh, and Alfred told me there's an adaptable light howitzer plant left over at Essen. It might not come in unhandy? Otherwise, I suggest a viski and Skoda."

How typical of him to garnish the bolts of genius with a humble pleasantry! Bridled laughter, and again a round of applause. But again the secretary is whispering—another message has come through. Sansom's lip trembles. He colours, pales—but as quickly regains himself.

"The sal volatile, Rothschild! Gentlemen—you'll pardon a momentary weakness. I have just heard that all moneys are finally available and work will soon begin on a Channel Tunnel. Luckily I took the precaution of building one a few years ago. Foresight is not a bad thing. Rothschild, sell short on a couple of hundred thousand of Chunnel Ordinary. Gentlemen, a very good morning to you. *Mijnheeren*, enjoy your courage!"

They surge forward to open the door. "Show Mr. Sansom to his car!" "Give him one of ours!" "Give him them all!"

But a noise like serrated thunder shakes the boardroom's soundproofing to its corky core.

"I fancy my old Sikorski is waiting. Which is the nearest way to the roof?"



A conductor's progress

Though London has frequently been called the musical centre of the western world, this country remains remarkably short of conductors. Reasons for this are not so much a lack of desire among young musicians—or a lack of facilities for learning—but rather a lack of opportunity in the immediate post-graduate stage, a crucial moment in any career. Local national orchestras and opera houses, where young men can gain great experience as assistants, are remarkably few when compared with the flourishing network of Europe and even America. But there is a brisker, more optimistic melody becoming more pronounced behind the main, gloomy tune—there are in fact a number of young British conductors pushing forward. Here **Charmian Tate** analyses the steps that lead from an early urge to wield a baton to the commanding world position held by Sir John Barbirolli. **Graham Attwood** took the pictures



MICHAEL JAMES is 12 years old and has decided, quite definitely, that he will be a conductor. Such conviction rarely happens so early—though Sir John Barbirolli confesses he was only four when he became fascinated by the conductor's white gloves. The first signs are usually an interest in an instrument and Michael was 3 when he announced he wished to learn the piano. Now he is an accomplished pianist and sings in the Temple choir. His next stage will be entry to one of the music colleges where he may find a growing interest in other branches of music

IAN HORSBRUGH—between contemporaries Christopher Gunning and Elizabeth Davies—is studying at the Guildhall School of Music & Drama. His decision to opt for music came late: he was 17 when he heard his first concert (Schubert and Strauss pops), but that decided him. In two years he covered the ground Michael James did in eight, and won a scholarship to study 'cello and piano. Alongside he is taking a conducting course. This is common practice; 40 years ago Sir John Barbirolli was studying the 'cello at Trinity College of Music; Colin Davis continued with his chosen instrument, the clarinet. For college graduates in conducting, the course is perilous. There are few openings in this country: some young conductors find themselves in charge of musicals, others find themselves relapsing into teaching. The temptation to go abroad is great and Ian Horsbrugh feels he would like to try a spell in America, appreciating the value of a different approach

JAMES LOUGHRAN (*below*) in the early hours at London Airport. He has one of the few valued jobs available to post-graduates, that of assistant to the conductor of a symphony orchestra—is with Constantin Silvestri at Bournemouth. But his approach has been devious. After establishing his musical abilities at school he spent four years after National Service studying law, accountancy and economics to investigate his capacity for work. At the time of his finals he decided definitely to become a musician but felt college would stifle his talent. He therefore took refresher courses and began coaching amateur opera choruses in his native Glasgow, was promoted chorus master and then became concerts organizer for the Scottish National Orchestra. Later he received invaluable experience as an opera coach in Germany, Holland, Italy. Returning from abroad he became musical director for the Lincoln Repertory Theatre (enjoyable but not really what he wanted) and then in 1961 won against strong competition the Philharmonia Concerts Award

FRANK DOOLAN (*below right*) coaching Margaret Neville, who sings the part of Gretel in the Sadler's Wells production of *Hansel & Gretel* he is currently conducting there. He has been on the music staff of the opera house for three years, after having been spotted by the musical director when he was a trainee at the Opera School. While at the Academy 10 years ago Frank Doolan studied the violin, and being lucky enough to step straight from college into a job feels no necessity to go abroad. Assisting at an opera house is an invaluable training ground: coaching singers, handling a chorus, dealing with music of the widest range, rehearsing an orchestra in less than perfect conditions, preparing a score for the conductor are among the duties, and even perhaps banging an anvil during *Rheingold* as the music staff at Covent Garden had to do last year



COLIN DAVIS (*above centre*) struggles into the conductor's continual anathema—white tie and tails. At 38 he is musical director of Sadler's Wells (a post he is leaving at the end of this season) and is considered this country's greatest conducting hope, carving out an individual path for himself by emphasis on Berlioz and Stravinsky. He began professionally as a clarinetist and gained his first experience conducting the Chelsea Opera Group, the Kalmar Orchestra and the Royal Festival Ballet. In 1957 he was appointed (on his third application) assistant conductor of the B.B.C. Scottish Orchestra. He never went abroad and feels no necessity to do so. He received a C.B.E. in the New Year Honours list, and conducted the first, televised, concert at the newly reopened Festival Hall this week



SIR JOHN BARBIROLI (*opposite page*) built a considerable reputation for himself as a 'cellist before turning decisively to conducting when he was 27 and directed three operas (after only three and a-half hours rehearsal for each) with the English National Opera Company. Ten years later he took over the New York Symphony Orchestra from Toscanini. That was in 1936; in 1943 he became conductor and musical director of the Hallé Orchestra (a post that mutated into conductor-in-chief and musical adviser in 1959) and in his hands it became one of the great orchestras of the world. Lady Barbirolli ('cellist Evelyn Rothwell) says that given four hours her husband can make any orchestra sound like the Hallé . . . a process one assumes is happening now to the Houston Symphony Orchestra of which he is conductor-in-chief



FRANCIS GOODMAN PHOTOGRAPHS THE MANY FACETS OF MODERN LIFE IN THE COLONY

HONG KONG



GOOD WAY TO GET THERE

S.S. Chitral of P. & O.-Orient Lines sails from Southampton to Hong Kong two months out of three, calling at Port Said, Aden, Colombo, Penang, Port Swettenham for Kuala Lumpur, Singapore and Manila, with ample time for sightseeing in each port of call. The voyage takes five weeks. S.S. Chitral is first class only with single fares from £348; return from £628. Reductions off-season

ARCHITECT: Mr. & Mrs. Ian Campbell of Craignish have been living in Hong Kong for 10 years. He is an architect and was responsible for the Choi Hung Resettlement for the Government, replanned the naval dockyard, designed the Hilton Hotel and is now working on the new Prince's Building



THE MANDARIN: Mrs. Michael Adlington, whose husband works with Shell, is in the Scheherazade Suite of the Mandarin Hotel which was conceived and planned by her father, Mr. Hugh Barton, a former chairman of the merchant house Jardine Matheson. The Mandarin is the newest of Hong Kong's luxury hotels



SHOPPING: Mrs. Pringle, wife of Brigadier Douglas Pringle, Garrison Commander of Hong Kong and Kowloon, shops for Chinese food. They have two sons and one daughter, Angela, who is a fashion model in London. Hong Kong is the last bastion of the great Chinese cuisine; one connoisseur estimates that there are 80,000 different dishes, cooked in Canton, Peking or Shanghai style



CAT STREET: Upper Lascar Row is the correct name, but Hong Kong's Portobello Road bears this nickname. Bargain hunting in the Luen Chai Curios Store is Mrs. Christopher Robertson, whose husband is manager of a local public transportation company. She is holding a glazed teapot of the K'ien Lung period

GOVERNMENT HOUSE: H.E. the Governor of Hong Kong, Sir David Trench, on the steps of Government House. Immediately to the left is the Bank of Communist China



PAINTER: Mr. Gerard d'Alton Henderson, a young painter of Irish-Chinese parentage, was commissioned by designer Don Ashton to do murals for the entrance hall, grill room and roof garden of the Mandarin Hotel, where he was photographed. In London, Mr. Henderson's work can be seen in the Savoy's Princess Ida Room and at the Commonwealth Institute



DECOR: Husband and wife design consultant team, Dale and Pat Keller of Pacific House, were responsible for all the interior designs in the Hong Kong Hilton and are pictured in its Dragon Boat Bar. Their overall assignment covered everything from designing the ashtrays to buying up acres of Burmese teakwood forest and developing a furniture manufacturing plant in Hong Kong. They also have offices in Japan where they live for part of the year



NEW TERRITORIES: Miss Barbara Black and Mr. Jeremy Carlos-Clarke in the New Territories where Chinese rural life still continues unchanged. The territories, with the adjoining 230 islands, were leased from China for a period of 99 years in 1898. Mr. Carlos-Clarke is the nephew of the Marquess of Ormonde. Miss Black is a daughter of the former Governor of Hong Kong, Sir Robert Black

FASHION: Mrs. Renata Pepe directs a boutique that has made clothes for the Duchess of Kent and the Marchioness of Blandford. She is married to Mr. Mario Pepe, the Argentine consul; is of Chinese-German ancestry and has lived in Thailand, Malaya and Italy. Her mother, Mrs. Charlotte Horstmann, is an interior and fashion designer. Mrs. Pepe is seen on a K'ang, an antique opium bed



POP: Firecracker Bar at The President is the scene for Hong Kong's all-night twisters. The Reynettes, four Philippine sisters and 13-year-old brother Johnnie, hypnotize the crowd with *Kansas City*. Four of the quintet are still at school



TYCOON'S DAUGHTER: Miss Rita Kadoorie works in the family business started by her multi-millionaire grandfather the late Sir Elly Kadoorie, who built schools and hospitals in 10 countries. Every morning Miss Kadoorie leaves the family home on Kadoorie Avenue and crosses the harbour on the *Star Ferry*, one of the many enterprises in which her family have directorships



TYCOON AND PHILANTHROPIST: Mr. Lawrence Kadoorie, elder son of the late Sir Elly Kadoorie, was born in Hong Kong some 60 years ago and still conducts his widespread business and philanthropic interests from the Colony. The remarkable Kadoorie brothers (Lawrence and Horace) established and run the Kadoorie Agricultural Aid Association, which has helped more than 300,000 refugees from Communist China, resettled them in the Colony and provided them with land and livestock

TIGER BALM GARDENS: The gardens consist of grottoes and pavilions decorated with effigies from Chinese mythology, and were constructed by the late Mr. Aw Boon Haw who gained his fortune from the sale of patent medicine. Teasing the dragon is Mrs. Richard Garlick, whose husband is general manager of International Business Machines in Hong Kong. She is the daughter of Major & Mrs. Leslie Wormald of Marbella, Spain, and the granddaughter of Sir John Wormald. Mrs. Garlick teaches English to Chinese children from Wanchai



RED CROSS: Mrs. J. L. Marden at the Princess Alexandra Red Cross Children's Home, built two years ago from funds collected during World Refugee Year. Sixty homeless and crippled children, several of them from China, are cared for and educated here. Mrs. Marden has been director of the Hong Kong branch of the British Red Cross Society since 1960. Her husband is chairman of the Wheelock Marden group of companies



BANKING: Mr. J. A. H. Saunders is chairman of the gigantic Hong Kong & Shanghai Banking Corporation, a British bank with headquarters in Hong Kong and branches and subsidiaries in 27 countries



AIR-HOUSE: Mrs. Crowley-Milling, wife of Air Commodore D. Crowley-Milling, Royal Air Force, in the courtyard of Air-House at Repulse Bay. This Spanish-style mansion was originally built by a rich Chinese with a liking for the Alhambra

CRAFTS: Mrs. David Sellers in the Tack Cheung Ivory Factory shop where the ivory is carved into a hundred delicate shapes. Traditional skills not only produce jade and woodwork, silver, enamelware and jewellery, but combine with modern techniques to make everything from transistor radios to cargo ships



CINEMA: Chinese actors Yen Thum and Tang Ded filming a new Shaw Brothers production. Shaw's is the largest studio and has won international awards in the technical field. Hong Kong's film industry produced 260 Chinese-speaking feature films last year



BUSINESS: Col. & Mrs. J. D. Clague aboard their launch in Hong Kong harbour. The colonel is chairman of the Hutchison group of companies whose activities range from trading to financing and engineering, and is also a member of the Governor's Executive Council, commandant of the Hong Kong Auxiliary Police Force, president of the Hong Kong Family Welfare Society and chairman of the Hong Kong Housing Society. Mrs. Clague is chairman of the Appeals Committee of the Hong Kong Family Welfare Society and the local branch of the British Legion



SHIPPING: Mr. & Mrs. Gerald Salmon at Mackinnon House which has a beautiful panorama of the Chinese Territories from the top of the Peak. Mr. Salmon is managing director of Mackinnon Mackenzie (H.K.) Ltd., agents for P. & O.-Orient Lines. P. & O. have been carrying passengers to the Colony since 1845 and are shortly to open a magnificent new office block in Hong Kong

COUNTERSPY BY ANGELA INCE

Getting exactly the wedding presents you want is a tricky problem. It is fatal to be vague, unless you actually need 24 trays and 11 cut-glass vases. On the other hand the bride who knows exactly what she wants, how much it costs and where you buy it, tends to seem like a steely-eyed calculating machine rather than a romantic figure of orange-blossom and lace. One answer is to let it be known that you have a list at a department store. (Debenham & Freebody, General Trading Company, Harrods and Woollands all have this service); another is to guide a potential giver in the direction of a shop in which even a confirmed hopeless-present-giver can hardly go wrong. Photographed here is a collection ranging from practical to luxury, at prices for distant acquaintances or rich close friends

In the boot, from left:

Heavy white hand-crocheted bedspread from France. From a selection at Elizabeth Eaton, Basil Street, S.W.3., around 21 gns. Earthenware hand-painted blue goblet, 15s., Casa Pupo. Red soup tureen 7 gns., and matching soup-bowl, 17s. 6d., Debenham & Freebody. Brandy glass from Japan, 8s. 6d., Presents of Sloane Street. Hedgehog flower-holder, £7 15s., filled with bright red dried flowers, 7s. 6d. a bunch, General Trading Company. Royal Crown Derby "Rougemont" coffee-pot, £3 3s. 6d., part of a complete service, from Lawley's, Regent Street. Tall white china lamp stand embossed with flowers, 6 gns., Presents of Sloane Street.





painted soup-plate and saucer, 29s. 6d., both from Casa Pupo.
 On ground: Spice rack with 18 labelled jars, £6 12s. 6d., Harrods. Viking sewing machine that darns, makes buttonholes and sews on buttons as well as sewing the traditional stitches, £74 10s. Selfridges. White-painted wrought-iron jardinière, 10 gns. to order from Elizabeth Eaton. Brown Provencal oyster-serving dish with four plates, £4 19s. 6d., Harrods. Large white Cachepot, 5 gns. General Trading Company. Set of six white opaline goblets, 5 gns., Casa Pupo. Braun Stereophonic portable record player, £53 11s., Woollands. White Chef Royal saucepans, large £2 5s. 10d., small £2 0s. 10d., from Harrods. Brass food-chaffer, 12 gns., Presents of Sloane Street.
 Glass toilet jars with polished pewter tops and nameplates, screw-topped bottle, 7½ gns., jar £7 15s. from a selection at Debenhams. Fish-shaped sauceboat, 2 gns. in white or 3 gns., coloured, Presents of Sloane Street. One of a set of six glass tankards, 6 gns. a set, Woollands. Stackable Poole Pottery cup, 5s. 8d., saucer 2s. 2d., Harrods. Silver lustre individual soufflé dishes, £1 12s. 6d. for a box of six, Lawleys of Regent Street. The gleaming black Austin Princess limousine in the picture belongs to Godfrey Davis who are immensely experienced in supplying cars for weddings. Hire charges vary according to mileage and waiting time but the cost of a chauffeur-driven car for a London wedding would be about 6 gns.

A DAY TO REMEMBER

Fashion is not unduly fickle in the matter of wedding dresses, and the simplest dress is sure of success; but in retrospect each season's photographs reflect the look of their year: the line, the length, the fabric, above all the head, carry the stamp of their moment in time. This year's brides will be remembered for the smooth, unbroken line of their slender dresses, the predominance of lace, the neatness of their heads, the return of long veils and even longer trains. The prevailing mood is caught here in Terence

Donovan's photographs.

Kate Greenaway dress for a high-summer wedding, in Tootal's cool, satin-striped voile, the bodice frosted with tiny lace frills. By Deborah Newall, 30 gns. at Dickins & Jones; Joshua Taylor, Cambridge. An airy little headdress to match, made by Ernest Gelbard to order from Dickins & Jones, 6 gns. Designed to follow them up the aisle, an equally youthful, summery dress for a bridesmaid in white cotton, frilled with pink lace, again by Deborah Newall, 13½ gns. at Dickins & Jones; Joshua Taylor, Cambridge. White satin headband from 14s. 11d. at Dickins & Jones. White satin pumps, 3 gns. from Elliott Narrow Fitting Shops, Knightsbridge and Mail Order Dept., 112 Westbourne Grove, W.2. Victorian posy, 4 gns. from Moyes Stevens.

Opposite page: A dress and veil of nun-like simplicity in translucently white organdie. The Camelot-style dress has a wide border of guipure lace at the cuffs and hem; the same lace encircles the veil and outlines the long, long train. To order at Belinda Bellville Couture, 95 Cadogan Lane.







Milk-white lace over palest pink silk makes a Regency-styled dress with a demure neckline, sashed high with a white satin ribbon; the straight little scalloped train, fastened under the sash, comes off to leave the dress immediately ready for formal evenings, 69 gns. Little lace chignon cap, 6 gns., long veil, 7 gns. All at Alexandrine, 60 Grosvenor Street and Nottingham



White as a lily, a wild silk dress with a brief bolero top embroidered with crystal and pearls; the train, impressively long, falls from beneath the bolero. 96 gns. at Harrods. The satin headband, thickly embroidered, 8½ gns., the long tulle veil, 9 gns., and the ivory prayer book, £1 5s. are also from Harrods



A tiny Nottingham lace bodice, long-sleeved, tops a slender dress in creamy wild silk, the skirt extending into a train. Wedding dresses to order from Caroline Charles, 16 Hanover Square. On her head, a pearl-embroidered circlet, 9 gns. from Harrods



Strictly classical dress in snowy satin, princesse shaped with a continuing yard-long train, £55.

Satin bonnet with lilies-of-the-valley bunched over the ears, 12 gns. Both at Liberty.

The wide gold ring (and others on these pages) from Kutchinsky.



Closely-patterned cotton lace dress, plumb straight in front, billows into a back panel with only a hint of a train. 29 gns. by Jean Varon at Fenwick, who also have the lace-edged bonnet and short tulle veil, £8 14s. 6d. Bouquet of summer flowers, 7 gns. from Moyses Stevens



For informal weddings, an all-white suit in thick cotton lace, flared at the elbows, has a sleeveless white crepe bodice attached to the straight skirt, matching pillbox. Both by Susan Small, 15 gns. at Dickins & Jones

on plays

Pat Wallace / Political analogies

When Mr. Arthur Miller's play about the Salem witch trials, *The Crucible*, first appeared 12 years ago it was at the height of the American controversy over Senator McCarthy and the parallel between his methods of intimidation and the 17th-century witch hunting in New England was clear for all to see. Now that McCarthyism has vanished with its author there is no longer an analogy and the National Theatre production must stand on its own merits. This it does, impressively if not altogether movingly.

In the Massachusetts of 1692 people really did believe in witches. This is important to remember in the course of what is essentially a melodrama (and beautifully directed as such by Sir Laurence Olivier) for otherwise the mainspring of the story loses its tension. Witches were thought among other evils to bring illness to children and this, naturally enough, was one of the chief reasons for the terror and abhorrence in which they were held. It was just as difficult to prove that a girl was a witch

then as it would be now, but on a wave of common feeling the Salem courts relied heavily on hearsay.

When a clergyman's daughter falls ill nobody can diagnose the illness and it is fatally easy to believe that the child may have been bewitched, and a short step from that to blaming three girls who have been seen dancing in the woods at night. From recognizing that such behaviour is not Puritan to finding in it all the marks of witchery is another short step, and from then on the persecution of the girls and many of their other companions grows in scope and violence. The accused girls are inspired to hysteria by one Abigail who commands their wills for motive of private vengeance, and so gives the court good enough reason in contemporary terms to think of them as sorceresses, and there is one magnificent scene in the second act in which they rush about the stage claiming to be threatened by a demon and raise the excitement and horror of the performance to bow-string tautness.

Many women are hanged and many more, mischievous or entirely innocent, are condemned, together with an ancient nurse and an outspoken, independently-minded man and his blameless wife. These two are something like the spokesmen for sanity in the play. She is a vigorous and righteous woman and the shadow of the man's past adultery lies between them but when, half-broken by hideous prison conditions, they meet again almost in the shadow of the scaffold she sees him for the man of truth that he is, fighting to the last. They are reconciled before death and the bitter end of the play. Mr. Colin Blakely and Miss Joyce Redman are magnificent in these two parts and Miss Redman's quiet and subtle study of a woman's agonies of decision is among the best performances seen at the National Theatre.

Miss Sarah Miles, as chief hysteric and contriver, also deserves praise; so does Mr. Anthony Nicholls as the Governor-Judge, upright according to his lights and splendidly dignified in scarlet and black,

but after the playwright it is to the director that the laurels should be given. This is probably Mr. Miller's best play: certainly his most solidly constructed and with the most telling dialogue. He has been able to surmount the difficulties of archaic speech on one side and anachronism on the other and has given each speech not only a reality, but what seems to us a 17th-century reality.

Sir Laurence has directed the play as if he completely understood its motive and its message. He could not have done it so admirably if he had not been in close sympathy with the playwright. The pace and variations of mood are beautifully conveyed and some of the stage groupings strike with the impact of a fine painting.

There is an odd loss of tension towards the final curtain and for a few moments what seems like a lack of rapport between the stage and the audience, but this is a small fault to find with what is in the main an evening of genuine drama and dynamism.

on films

Elsbeth Grant / Magnificence magnified

There is only one film to review this week, *My Fair Lady*, but (if I may be allowed a Doolittleism) cor blimey, wot a film! No matter how many times you saw Messrs. Lerner and Loewe's magnificent stage musical, I strongly urge you to see this screen version in which, by some sort of cinema magic, magnificence is magnified to the nth degree.

Colonel Jack L. Warner, the producer, and Mr. George Cukor, the director, had at their disposal every cinematic mod. con.—Super Panavision 70, Technicolor, six-track stereophonic sound and what have you. The technical perfection of the film is unquestionable, yet it is less this than the extreme beauty of the production that impressed me: Mr. Cecil Beaton's gorgeous sets and ravishing Edwardian costumes constantly charm the eye and give the familiar piece an almost unbelievable freshness.

The film, as the credit titles inform us (and as if you didn't know), is "from a play by Bernard Shaw" and there's enough of the original *Pygmalion* in it to satisfy the most ardent of the old boy's fans. G. B. S. has, indeed, been

treated with uncommon respect by the scenarist, Mr. Alan Jay Lerner, and his lyrics are so wonderfully Shavian in wit and spirit that one wonders if behind them lie some curious and uncanny goings-on with the planchette.

I must confess that Miss Audrey Hepburn's performance as Eliza Doolittle worried me a little in that opening scene at Covent Garden where she first meets Professor Higgins (Mr. Rex Harrison). Too much mugging (what a horrid word to use about so exquisite a face) made the flower-girl, for me, artificial; as a Londoner her Cockney accent struck me as overdone.

Still, let's concede that, apart from Australian, Cockney is probably the most difficult accent to acquire—I think you have to be a native to get it right—and very possibly most people in other quarters of the world will accept these extraordinary sounds as the genuine article. Once the "prisoner of the gutters" has been liberated and, under Higgins's tutelage, learnt to "talk like a lady," Miss Hepburn comes into her own.

In the joyous *Rain In Spain* number she is irresistible and,



ANTHONY CRICKMAY

Margot Fonteyn and Rudolf Nureyev rehearse in the Prokofiev ballet *Romeo & Juliet*, whose première is at Covent Garden next week. It is choreographer Kenneth MacMillan's first full-length work

after that and *I Could Have Danced All Night*, I could find no fault with Miss Hepburn. That her voice is dubbed doesn't seem to me to matter: it's been so expertly done that I doubt if you'll notice it. At Ascot, where an unfortunate lapse into Cockney crudity causes a lady of refinement to swoon, Miss Hepburn looks radiant in one of Mr. Beaton's elegant black-and-white confections, and at the Embassy Ball, clad in white chiffon and diamonds, she could be a divinity.

No wonder she is mistaken for a princess of royal blood by a linguistics expert (Mr. Theodore Bikel)—which more than justifies Higgins's claim that, given a few months of intensive work, he could pass the flower-girl off as a Duchess, anywhere. The bet he made to this effect with his old friend, Colonel Pickering (Mr. Wilfrid Hyde White, in excellent form), has been won—but does he congratulate Eliza on the part she played in winning it? No—he congratulates only himself, the arrogant brute. I could hardly wait to see him knocked off his high horse—as, of course, he eventually is.

Mr. Harrison has been quoted as saying: "I find it less difficult than some actors to be irascible without being unpleasant." As Professor Higgins he is self-opinionated, over-

bearing and rude to everybody—including his mother (adorable Miss Gladys Cooper), whose greeting to him at Ascot: "Oh, Henry, what an unpleasant surprise!" suggests that his rudeness may be hereditary—but he certainly manages to retain an immense amount of charm. That Mr. Harrison can bring such verve and such an air of spontaneity to a part he has played hundreds of times on stage is truly amazing. He is brilliant.

Darling Mr. Stanley Holloway, marvellously nimble despite his age, is perfectly at home in his stage role of Doolittle—Eliza's disreputable dustman father, who finds himself at last the victim of middle-class morality and the heir to an unwanted fortune, willed to him by the founder of the reform society to whom he was introduced by Higgins in a prankish mood. The boozy beano with which Doolittle bids farewell to freedom and his long-prized bachelorhood is splendid fun—Mr. Holloway belting out *I'm Getting Married In The Morning* in rollicking style and footing it featly on pub counters before collapsing and being borne off, shoulder high and feet first, with his topper and a lily on his heaving chest.

Mr. Jeremy Brett is in good voice as Freddie Eynsford-Hill,

Eliza's infatuated Society admirer, but is, I feel, insufficiently vapid. This Freddie looks far too capable even half-way to justify Higgins's malicious prediction that if Eliza were fool enough to marry him she'd have to keep him as he's never done a day's work in his life and never could.

Miss Isobel Elsom, as Freddie's stately and snobbish mother, and Miss Mona Wash-

bourne as Professor Higgins' endlessly patient housekeeper are notable in a cast hand-picked to the last extra: nobody for a second is out of place. I will enthusiastically concur with anyone who contends that the acting honours in the film must go to Mr. Harrison—but if you were to ask me who is the real star of the production I'd have to say the designer, Mr. Beaton.



GRAHAM ATTWOOD

Duke Ellington brings his orchestra to Britain this week for a 15-day visit. He begins with a Festival Hall concert on the 13th, has four other London concerts, TV appearances, and a provincial tour



Rod Taylor (left) plays the title role in MGM's *Young Cassidy*, adapted by John Whiting from Sean O'Casey's autobiography, *Mirror in My House*. Maggie Smith (right) plays the young bookshop assistant who comes to understand Cassidy's love for literature. The film is due to open at the Empire, Leicester Square, on 25 February

on books

Oliver Warner / Still waters

"We are always in deeper than we expect," writes V. S. Pritchett, in **The Working Novelist** (Chatto & Windus 21s.). He is speaking of Alfred de Vigny, but it is equally true of himself. There is not one of these *New Statesman* papers here (whether Pritchett is writing of Conrad, Kipling, Forster, "Saki," Galsworthy, T. E. Lawrence, Samuel Beckett, Lawrence Durrell, William Golding or another) that will not put the reader "in" deeper than he expected, and, what's more, keep him there. 27 essays are included, and I'm prepared to bet that anyone who weighs carefully what Pritchett has to say about his own favourites will take away a fresh thought, or, as likely as not, a whole battery of them. This is examination in the sense that it is both an illumination and an analysis.

Good Evening by Raymond Gram Swing (Bodley Head 30s.) is just the right title for an autobiography for those who remember the author's war-time broadcasts. No one said "Good evening" quite like Swing. This is a long, full and interesting account of a career that stretches back to before

World War I, in the course of which, from the Turkish side, Swing saw the biggest attempt by the British and French navies to force the Dardanelles. Years later, he was able to tell Churchill something about the "other side of the hill," though he found the great man, naturally enough, more interested in Hitler.

Antiques Anonymous by Gay Firth (Ian Allan 12s. 6d.) is a really useful little work, not for the collector, who is well enough catered for, but for the vast majority who have to be content to furnish with the second best at reasonable prices. Chairs, tables, desks, chests, cupboards and a few other principal items are discussed, and each section has clear and sensible line drawings. Entirely practical and unpretentious, this sort of book is too rarely written, but it could be worth its modest weight in Treasury notes over the years, to those who follow good advice.

Gerald Kersh in **A Long Cool Day in Hell** (Heinemann 18s.) is too clever not by half, but two-thirds. His new story is about the tracking down of a fabulously rich recluse by

Lily Star Clarke, a journalist armoured in beauty, directness and fresh intelligence, and it is true enough that he constructs a racing-model of a tale, without a single tired sentence. But while one admires the technique, one concludes that this is so complex, slick and cliché-free that it defeats its own purpose, which is surely to please as well as to entertain. Having said that, I ungrudgingly confess that I could not put it down, though is not the sterner test—does one want to re-read?

Anthony Glyn's cleverness in **The Terminal** (Hutchinson 18s.) is of the less evident kind, and all too convincing. The ingredients are a young man who has lost his job in the West Indies, a girl, Anne, to whom he has got engaged and to whom he returns in search of replenishment and a fresh start, and Anne's family; father, mother, aunt—all of them more absorbed in their own problems and incessant reminiscences. The young man simply can't get through to any of them except the aunt, and even she, obsessed with drawing a tree, is no help. Kafka-like, the story ends unresolved, like a bad dream. This is accomplished, amusing, and true to life.

Lalage Pulvertaft's **Golden October** (Secker & Warburg 25s.) is a longer, fuller, altogether more traditional style of novel than Kersh's or Glyn's.

It is craftsmanly in the proper way. It creates the atmosphere of a famous school and the contrasting outlook of the vice-chancellor of a rising university. The love story it contains is natural and unstrained in its effect. Older values win as happens in actual life: *Golden October*, in style and substance, is bread-and-butter, but the taste is wholesome and the substance nourishing.

Briefly... Bernard Berenson's **Selected Letters** edited by A. K. McComb (Hutchinson 50s.), range over the fields of painting, politics, personalities, and to some extent literature, from 1882 to 1958, the harvest of a rich life. Berenson, once the world's most famous art adviser, is discovered as a man of consistent and on the whole most enlightened values. ... **The Jealous One**, a thriller by Celia Fremlin (Gollancz 15s.), is of an unpretentious English kind, a study of wife fighting the Other Woman by not fighting, and very nearly getting done-in during the process. Linda, the villainess, is fairly convincing, the wife more so. I can't say the same for the husband, but then this is an essentially feminine tale. ... **The Pan Book of Charm** by Barbara Cartland (Pan 2s. 6d.) is exactly what it proclaims itself to be and even includes an anti-fat diet which seems to me almost too nice to be effective.

on records

Gerald Lascelles / Duke of Disneyland

Duke Ellington's achievement in steering a middle course through the labyrinth of musical effusion that has been classified as jazz down the years is all the more remarkable for the undeniably high standards he has maintained. His return to Britain for a fortnight's tour, opening in London on 13 February, will enable his big following here to reappraise that special unique Ellington sound, and to decide whether time has wrought many changes since his last visit. My own impression, based on his latest album, **Mary Poppins** (Reprise), is that the band is sounding better than ever, and the soloists are as strong and as imaginative as they always have been. It is typical of Duke's outlook that he treats the score of Disney's masterpiece with the same meticulous care that he

would his own compositions, and the results are impressive.

One of Duke's party tricks is to sit down and play piano duets with his close companion and right hand arranger, Billy Strayhorn. The tune they usually perform is *Tonk*, which appears in the dozen tracks of **Great Times** (Riverside), their only known recordings together in this form. Four tracks are devoted to Duke's piano work with the famous bass player, Oscar Pettiford, who used his 'cello on this session to make what are probably the first jazz recordings of this instrument.

I regard altoist Johnny Hodges as the most expressive and eloquent soloist in the present Ellington fold, and one is privileged to "borrow" his band for recording purposes when Duke's engagements permit. **Everybody Knows**

Johnny Hodges (HMV) is one such occasion, and features both the full band and a gracefully moulded full-sounding octet. They turn in some superbly swinging versions of established Ellington pieces, but with widely different arrangements from those we have heard before. This is rousing music, often less subtle than Duke's own work with the same band, but full to the brim with the great sound and the solos that have come to mean so much.

One of the outstanding soloists to visit this country during 1964 was Ben Webster, whose sensuous and often fiery tenor playing has much in common with Johnny Hodges' own solo flights on alto. They were, of course, companions in the Ellington reed section for three years during the early '40s. His **See You at the Fair** (HMV) is dedicated to Jazzland in the New York World's Fair, and proves that time has only mellowed and not diminished the immaculate tone and subtle phrasing that have long been

Ben's hallmark. The reigning tenor player in Duke's band is Paul Gonsalves, whose style contrasts sharply in most respects with that of Ben Webster, except in terms of his attention to tone. In the unusual setting of a Swiss studio, and with a British trio backing him, Paul played a set titled **Boom-Jackie-Boom-Chick** (Vocalion), that proves his right to his present position, and allows pianist Pat Smythe to extend himself in an exquisite version of *You Are Too Beautiful*.

The historian looking for old samples of Duke's music will be interested in **The Music of Ellington, Carter, Dorsey** (Ace of Clubs), on which four tracks are devoted to his 1933 band recordings made in London. It is some tribute to Duke's managerial powers that four of the members of that band, Messrs. Hodges, Carney, Brown and Williams, are still with him today, swinging as happily and solidly as they did when they first joined this miraculous band.

on galleries

Robert Wraight / Cutting them down to size

For a few moments it was like a dream full of pleasant surprises. I glanced around the Marzotto Prize Exhibition, at the Whitechapel Art Gallery, and saw that several artists, with whose work I was so familiar that it had begun to bore me, had suddenly changed their styles dramatically. Pop artist Peter Phillips, for example, had apparently given up fooling around with pin-ups and strip-cartoons and produced a very impressive surrealist picture. Bridget Riley had evidently stopped trying to ruin everyone's eyesight with her vertiginous, black and white geometry, and turned to creating "accidental" abstractions with fire and smouldering red paint that were curiously like the work of the German Otto Pione. Ian Stephenson, it seemed, had abandoned the tedious business of spattering large canvases with myriads of minute multi-coloured dots and was now splashing the colours on in large dollops and letting them run into each other.

Well, it was good while it lasted. Then I realized that I was misreading the catalogue. The surrealist picture was by Italian Cesare Peverelli. Phillips' own offering was a tired piece of Poppery, a hoop-la board complete with rings and pin-ups, painted in 1961 and seen all over the place since then. The "fire and smouldering red" painting was, in fact, by Otto Pione. Miss Riley's effort was another black and white optic-teaser, ten feet wide and very effective. And Ian Stephenson was still Ian Stephenson—and had won a prize of two million lire for covering 64 square feet of canvas with coloured dots. I had mistaken for his work a canvas by an American named Selden Spaulding, a gentleman obviously well acquainted with the art of his countryman Sam Francis and of the German E. W. Nay.

Now the interesting thing about this experience was that, after I had realized my error, the "wrong" pictures (with the exception of the Peverelli—the most arresting work in the show) seemed no more exciting than the "right" ones. This then, I must admit, reveals a shallow desire in me for change. But I think it also indicates how shallow is the

great mass of "exhibition art" today. And I believe that this shallowness is directly related to the size of so much of today's painting.

Frequently, after seeing a colour reproduction of a painting in a catalogue, I am disappointed by the original picture. This is not because printing colours are more lurid than those in oil paint. Nor is it because the concentration of colour into a very small area often produces a jewel-like quality, but because the content of the painting is also condensed. Content is an unfashionable word in criticism nowadays but I believe, with Ben Shahn, that all efforts by abstract artists to eliminate content (*i.e.* idea, meaning, point of view, objective) from painting result only in differences of content. It is possible to reduce content to a minimum but not to eliminate it completely.

The attempt to create content-free painting has, during the past decade or two, been accompanied, ironically, by a mania for bigger and bigger canvases. The idea that size of canvas should be directly related to content has been totally rejected, with results of outsize fatuity. It is time that artists began to realize that spectators satiated with looking at big canvases are no longer as impressed by mere size as they were; that the impact of a painting 10 feet square is not necessarily greater than that of one 10 inches square; that a small idea cannot be made greater by sprawling it across a big canvas; that, on the contrary, it is more likely to grow as the size of the canvas is reduced.

If you doubt this, go to the Whitechapel Art Gallery and compare the pictures with the reproductions in the catalogue. You will, I think, come to the conclusion that most artists today lack a sense of scale appropriate to their ideas. And you may notice that among the most lacking are the British artists Richard Smith, Harold Cohen and prizewinner Stephenson. You may also notice that the most distinguished artist, the Cuban Wilfredo Lam, is represented by two of the smallest canvases in the exhibition.



TONY EVANS



TONY EVANS

Philip Sutton (above) has a one-man show of paintings executed during a year in Fiji at the Roland, Browse & Delbanco Gallery in Cork Street, W.1, opening on 11 February. Cecil Collins' show (top) at Tooth's Gallery, Bruton Street, W.1, opens on 23 February. Both exhibitions continue till 13 March

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When entertaining, a major aim is to give the impression that everything is moving so smoothly that there is a hidden help in the kitchen. But occasionally an elaborate first course makes for disturbance. One can achieve essential peace of mind to an extent by having what is called an electric plate warmer on a side table. I use mine, however, to keep food itself piping hot (never boiling) and even as a way of continuing the cooking of certain foods. Even then one has to clear the table after the first course.

A neat solution is to serve some food in the living room with aperitifs: after all, in Denmark no one would dream of drinking *akvavit* without first eating a little herring in one of its many wonderful presentations. Something spread on toast is ideal and *pâté* most suitable, generously smoothed on. Dry biscuits and French bread make good alternatives to toast, but my favourites are *baguettes* (if you can get hold of them). They are deliciously crusty, need not be toasted and can be cut into small manageable rounds.

Pâtés are so numerous now that one can serve a variety, and there are some delicious fish *pâtés* about: Young's have

DINING IN

Helen Burke / Starting in the living room

a particularly good one of quick frozen sieved smoked salmon. Defrost, work in a little softened butter and a few drops of lemon juice to achieve an acceptable smooth spread. I have just discovered an excellent buckling *pâté* that comes in small round cans which will serve four. Also available is cod's roe *pâté* and of course caviare—not Beluga which should be served at a table with respect—but Danish caviare made from the roes of other fish, but still acceptable.

KIPPER *PÂTÉ* is something I used to make: choose two of the best plump smoked, not dyed, ones and place them together, cut sides facing and fry for two minutes on each side. Remove the flesh, pound in a mortar adding 3 oz. softened butter, a few drops of lemon juice and a tiny pinch of grated nutmeg, whisking until light. The juice of a clove of garlic could be added too. Soups are not perhaps feasible in this context, but I can see no reason why small cups of *consommé* should

not be served in the living room. There are good inexpensive canned ones available that do away with the long preparation. It only takes a moment to stack the used cups and pop them into the kitchen before proceeding to the waiting main course.

Smaller portions of the supper dish BACON AND EGG TART make a good starter too. Thinly line an 8-inch flan ring with short crust pastry (5 oz. plain flour, pinch of salt, 2½ oz. butter, a beaten egg yolk, dessertspoon of water). Grill three or four rashers of leanish streaky bacon (cut no. 4) until fat exudes but not until crisp, and cover the pastry with them cut into inch-wide strips. Pour over a custard made with ½ pint of milk, ½ pint of thick cream, 3 well-beaten eggs and 1 oz. grated Parmesan cheese and bake for 10 minutes at 425° F., or gas mark 7, then lower the temperature (to 350° F., or mark 4) and bake a further 20 minutes. Test with a stainless steel knife: if the point

emerges clean it is ready. Let it rest and cut it when barely warm. This serves 6 or 7 people and a square tin will make it easier to cut into rectangular pieces instead of wedges.

Tartlets can be made in advance and lightly baked. Place them in a large roasting tin and put a small piece of grilled bacon in each and fill them with the custard. They can go into the oven just before they are needed and be ready when required.

A variant is to fill the pastry cases with CRAB SOUFFLÉ. Make the tartlets using the pastry above and bake blind for 6 to 8 minutes (400° F., gas mark 6). Add 3 tablespoons of cooked (or frozen) flaked crab meat to ½ pint Béchamel sauce about the thickness of cream. 1 or 2 tablespoons of mushrooms (thinly sliced, unpeeled, quickly cooked in butter and a little lemon juice and water and left to cool) can also be added. Mix in 2 beaten egg yolks and thoroughly stir a dessertspoon of the egg whites, whipped until they hold their shape. Then gently fold in the rest. Place a teaspoon of this into each tartlet and bake at a fairly high heat (425° F., gas mark 7) until the soufflé has risen, the pastry browned—about 10 to 12 minutes.

Dudley Noble / Custom-built coupé

MOTORING

These days, when you see a low-slung, exotic looking coupé streak past, the odds are that it's one of the "specials" that a little band of British firms are now building to satisfy the ever increasing urge "to own something different." One outstanding example is the Marcos, built by the firm of that name at Greenland Mills, Bradford-on-Avon, Wiltshire. It has a four-cylinder 1783 c.c. Volvo engine under the bonnet, driving the back wheels through a four-speed, all-synchromesh, Volvo gearbox; weighs just under 12 cwt. complete; will do 115 m.p.h. plus, and costs £2,285 which also includes purchase tax.

You can also buy the car in pieces, escape £400 P.T. and acquire all the components at £20 under the normal basic price of £1,885. (This is only possible in the U.K.) The buyer can choose either left or right-hand drive.

The earlier Marcos model, the 1000, has had a successful racing career: it gained six first places, two seconds and one third last season, out of

nine races, and clipped 7.6 seconds off the Castle Combe class course record. In designing these cars with glass fibre body construction a primary requirement is a stiff, but light, chassis frame. Marcos have thrown convention to the winds and adopted the same sort of construction as the Mosquito wartime aircraft. The chassis of the Marcos is a series of specially tough plywood boxes glued and stapled together, with tubular steel framework to support the suspension.

The complete assembly is immensely strong and entirely proof against the ravages of water, oil and corrosion. Dry rot or death watch beetle, too, say the makers! Underlining their refusal to be bound by established practice, Marcos chose a Swedish engine for their power unit, and the Volvo certainly has a high reputation for toughness and efficiency. A range of special tunings is available, but on the car I was sent there had been only a mild warming-up; it had the standard twin Stromberg carburettors and a free-flow though

rather noisy exhaust system. With a ten to one compression ratio, 114 b.h.p. is produced at 5800 r.p.m., and very sweetly into the bargain. Cruising on the motorway at 85-90 m.p.h. was easy and there was always a reserve in hand to send the speedometer away up above the 100 m.p.h. mark.

The Volvo gearbox was a delight with its short stick and quick change; its ratios were well chosen and acceleration on second and third was a sports fan's dream. For long, straight roads the Laycock overdrive provided a top gear on which engine revs. fell away but left the speedometer needle up among the three figures. Super premium (100 octane) fuel is necessary for such a high compression engine, and consumption varied between about 25 and 21 m.p.g. The tank holds 12 gallons.

The suspension gave superlative roadholding and a firm, but not bumpy, ride. It is independent at the front and De Dion type at the rear, both using coil springs with dampers. To match the car's perform-

ance, brakes were 9½ inch discs at the front, drums at the back. The rack-and-pinion steering was, I thought, a little heavy for so light a car, but sporting drivers do not care for ultra-light handling. Inside the cockpit there is ample proof that the Marcos can be driven long distances without fatigue. The comfortable seats are so raked as to enforce a semi-reclining posture, and they have excellent built-in headrests: adjustment to suit most drivers is given by a collapsible steering column and a movable pedal assembly—turning a knob on the facia panel sends the whole thing backwards or forwards.

I would have liked somewhere to rest my left foot, however, and if the handbrake had not been so difficult to reach (and so ineffective) I would have been happier. Nevertheless, this Marcos is very definitely a car for the connoisseur, and one that will give all his friends a kick just to look at: furthermore, with so limited an output as the makers have at present, there is much distinction in owning one.



A BOOK FOR BRIDES

GOOD LOOKS BY EVELYN FORBES

For all special occasions beauty is largely a matter of early, artful organization; plan everything down to the last, smallest detail, and a bride can be certain of looking her loveliest on her wedding day



Above left: Bridesmaid's hair style and cap by Riché. The cap, made in various designs and materials to individual requirements, is fitted to an Alice Band. From 4 guineas
Above right: Wedding hair and headdress by

Antoine de Paris, Dover Street. Antoine has a special bride's service which includes pedicure, manicure, body and face massage, facial—with make-up and colour advice—as well as individually designed headdresses and veils

Chapter 1.

Every item of the wedding outfit should be tried on beforehand—separately, if you are superstitious. I have known weddings held up for last-minute alterations to the dress; there was a nerve-racking occasion when the bride's slippers were discovered to be both for the right foot, and tears over a missing belt or ornament.

Chapter 2.

As soon as the wedding date is fixed, start work on hands and feet. Begin with a visit to the chiropodist, follow with a professional manicure and pedicure; make similar dates for the week of your wedding. One of the quickest ways of whitening the hands and removing pressure marks from the feet is to give both hands and feet a pack treatment, using the pack you normally use on your face; Innoxa White Mask, for instance. From now until your wedding day, massage both hands and feet, night and morning, with hand lotion.

Chapter 3.

If you have decided to have a new hair-do to go with your new life, switch now and choose your wedding veil and headdress to go with that style. *Not* the other way round. If possible, have your hair done two days before your wedding and have your hairdresser re-set your hair and fix the headdress on the day itself.

Chapter 4.

Every bride worries about how she will look first thing in the morning. If your skin is dry and you've slathered on cream at bedtime, substitute a five-minute cream massage and when you remove the

cream go over the face with a mild skin tonic. If your skin is oily with a tendency to early-morning shine, wash your face with beauty soap and hot water. Pat dry, go over the face with astringent, and apply one thin coat of Cyclax Special Lotion over forehead, nose and chin.

Chapter 5.

Making up for your wedding day is a big moment in your life. Take time to savour it. Think how your skin is inclined to react. Does it flush or go pale? If pale use a warmly tinted powder-base, rose or peach. If flush, an ivory tinted powder-base or a dusting of palest green powder under your usual shade. When it comes to lipstick, use your most indelible model—you'll have kissed scores of people before you return to your mirror—and if there is one thing a bride must not do it is make up her face in public. For the same reason, use a trace of anti-shine liquid on your nose. You will give your eyes the full works—eye-sparkle drops, eye shadow, eyelash curlers and all. Be subtle though, particularly with your eye shadow, and remember to use a tear-proof mascara in case happiness makes you weep.

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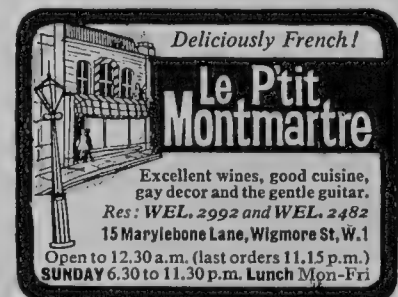
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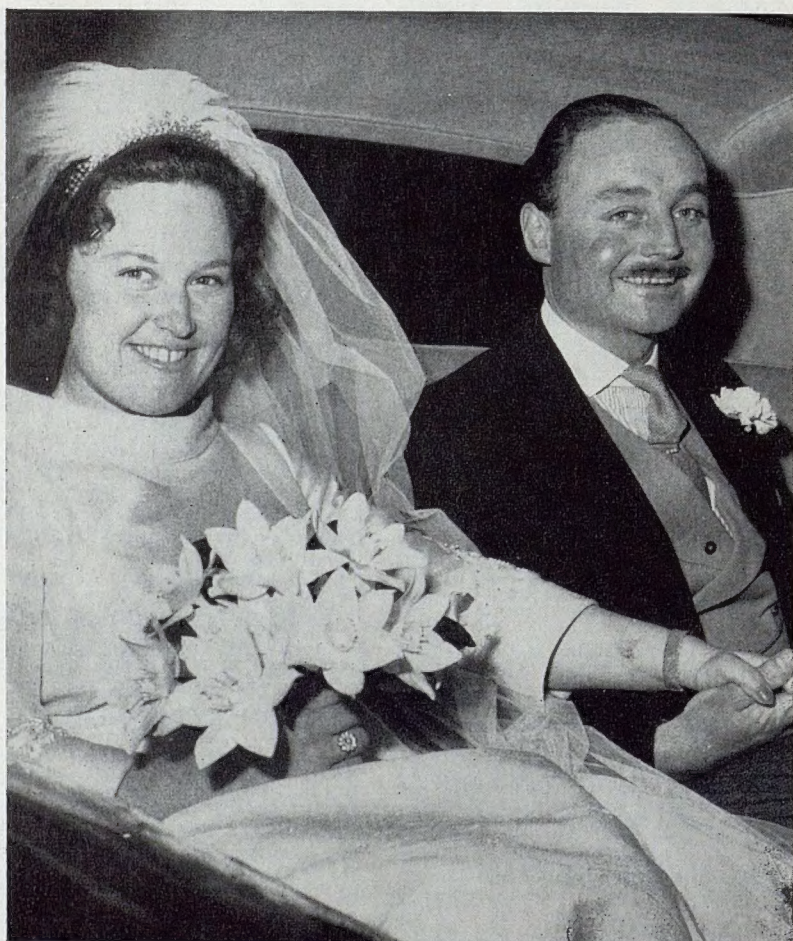
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